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ABSTRACT

This booklet was designed in conjunction with a Festival of American Folklife focusing on New Mexico, but can be used when teaching lessons on the culture of New Mexico. It introduces young children to activities adapting Santa Clara Pueblo pottery designs, adobe model making, Rio Grande blanket designs, tinwork picture frames, and ramilletes de papel. Brief explanations describe: "How Pueblo Pottery is Made"; "How the Bear Paw Design Began"; "Adobe: Architecture from the Earth"; "Hispanic-American Sheep Culture"; and "Cooking at Cochiti Pueblo," with a recipe for pumpkin candy given. The booklet is illustrated with maps, motifs, and diagrams. It concludes with a 9-item bibliography. (MM)

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1992 Festival of American Folklife

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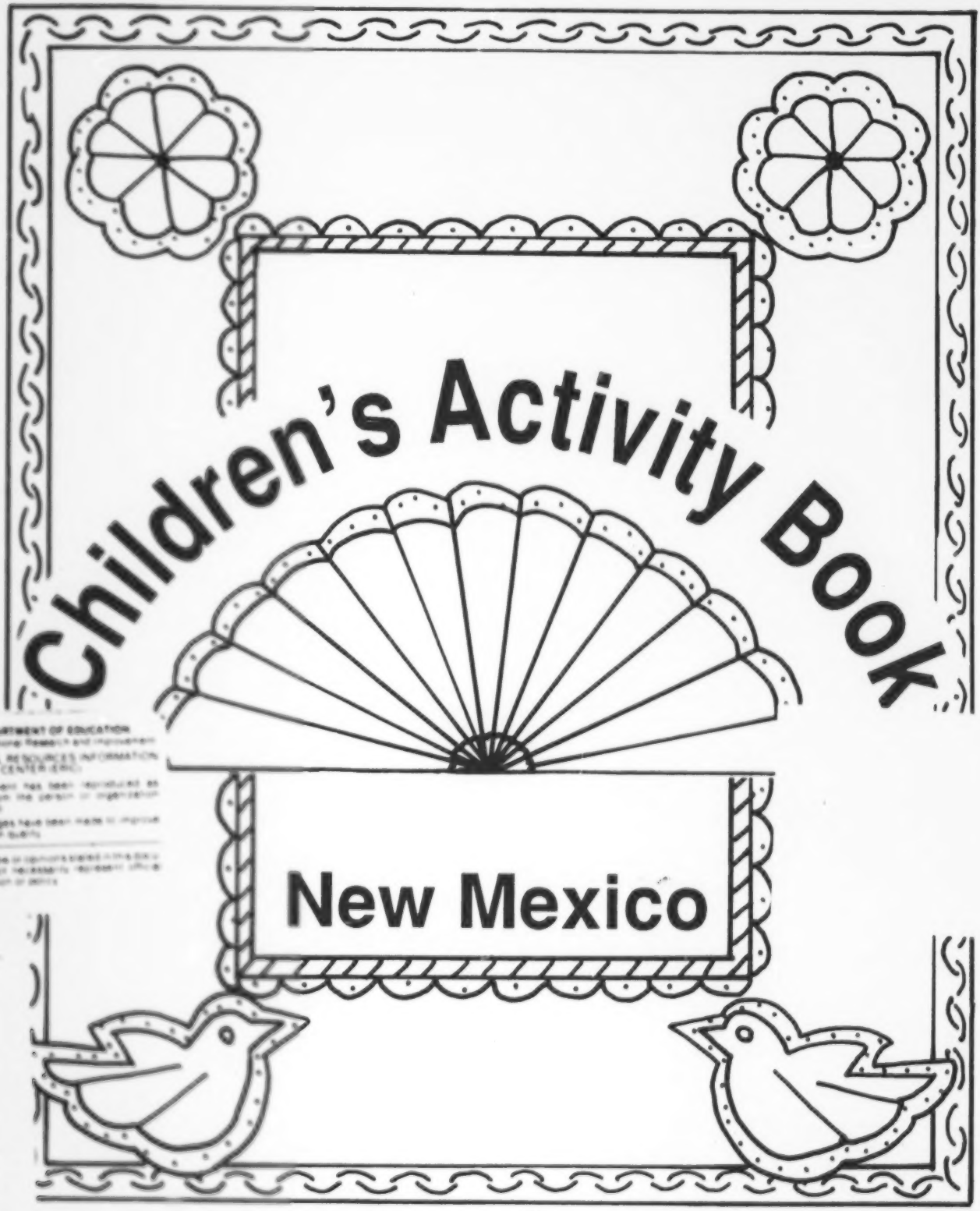

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Table of Contents

Introduction 2 - 3

Map of New Mexico 4

Site Map of New Mexico Program Area 5

Making Pottery at Santa Clara 6 - 11
design your own Pot

Adobe: Architecture From the Earth 12 - 15
make your own Adobe

Hispanic-American Sheep Culture 16 - 19
design your own Rio Grande Blanket

Tinworking 20 - 22
create your own Tinwork-type Picture Frame

Foodways 23 - 25
cook Pueblo Indian Pumpkin Candy

Ramilletes de Papel 26 - 27
make your own Ramilletes

Bibliography 28

The Festival of American Folklife: Go Slowly, Listen, Ask, and Learn

There are many ways to learn. In school, my daughters, Danielle and Jaclyn, learn by reading, doing homework, listening to their teachers, and doing activities in class. During the summer, they learn about people and their cultures by visiting the Smithsonian's Festival of American Folklife.

The Festival is like a museum. It has objects you can see and often touch and signs and catalogs you can read. But, it is more than just a display of things, for the Festival includes people. These people sing, work, cook, tell stories, make crafts, and celebrate in ways that have been passed down for generations. These traditional ways are called folklife. At the Festival you can

hear
touch
smell
see

and sometimes even **taste** the products of their folklife.

Every year the Festival brings to the National Mall people from around the United States and from other countries to show us how they are keeping their traditions alive. This year, one group of people at the Festival comes from New Mexico. New Mexico was the 47th state to join the United States, but it has a long, even an ancient history. It is home to many different Native American peoples—Apache, Navajo, and nineteen Pueblo communities. It is also home to the descendants of early Spanish settlers, who came to the land in the 16th century. It is home as well to immigrants from England, Italy, and Czechoslovakia, African-Americans, Japanese-Americans, Mexican-Americans, and many others. At the Festival this year you can meet

potters and weavers, musicians and storytellers, carvers and cowboys, shepherds and dancers from New Mexico. If you want to know what it is like to live in an adobe village on top of a mesa in the Southwest, here at the Festival all you have to do is ask. If you want to know what a cowboy really does, here you can ask a real cowboy. And if you want to learn how to make a Pueblo pot or a ristra (a string of chiles), please ask.

The Festival is a wonderful opportunity for children and parents together to learn about American cultures, histories, and arts. The ways to do this are simple:

Go slowly.
Take time to appreciate what you see and hear.
Meet people face to face.
Listen very carefully.
Ask questions.
Try things.

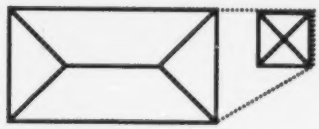
Understand by singing and dancing and shouting and roping and tasting and other ways of doing. And have fun discovering the knowledge, skill, art, and wisdom of people who continue to pass down traditions in their home communities.

In this activities booklet we try to capture some of the fun and sense of discovery of the Festival. We hope it will enrich your learning experience at the Festival, and continue it back home.

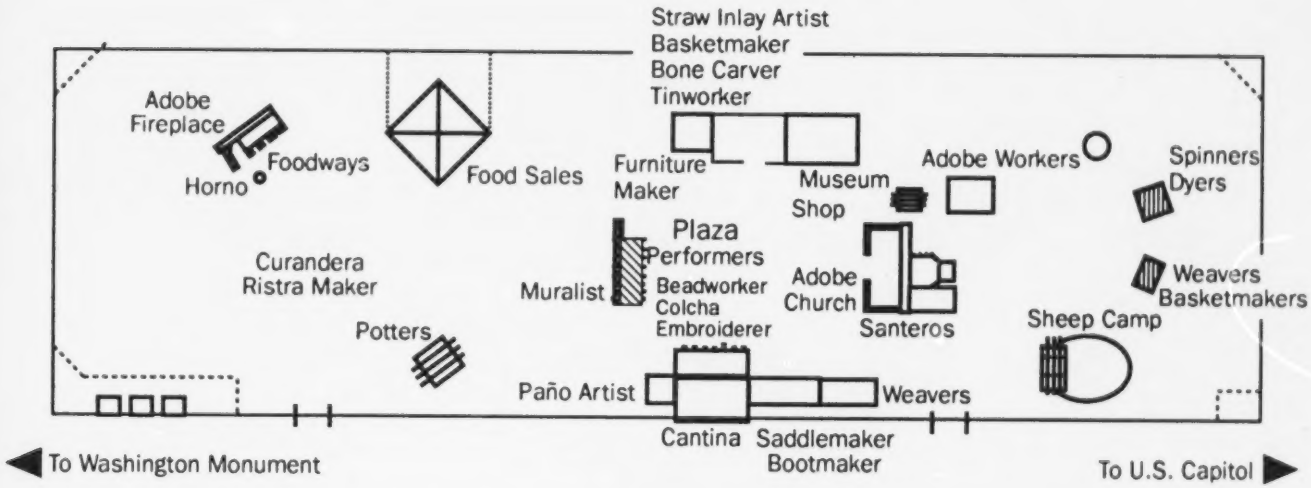
Richard Kurin
Director,
Smithsonian Institution
Center for Folklife Programs and Cultural Studies

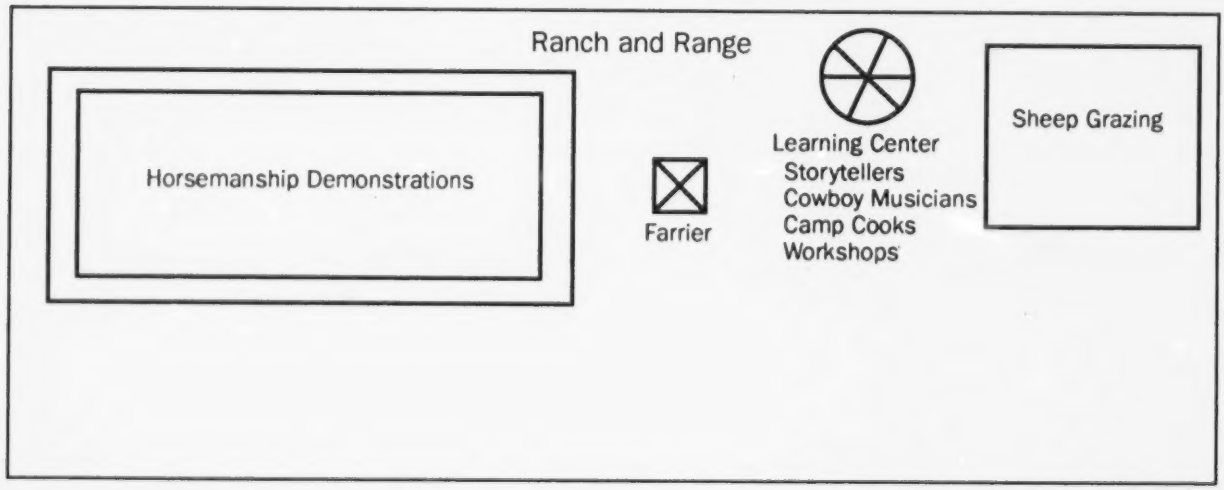
Site Map
New Mexico Program Area

NATIONAL MUSEUM OF
AMERICAN HISTORY

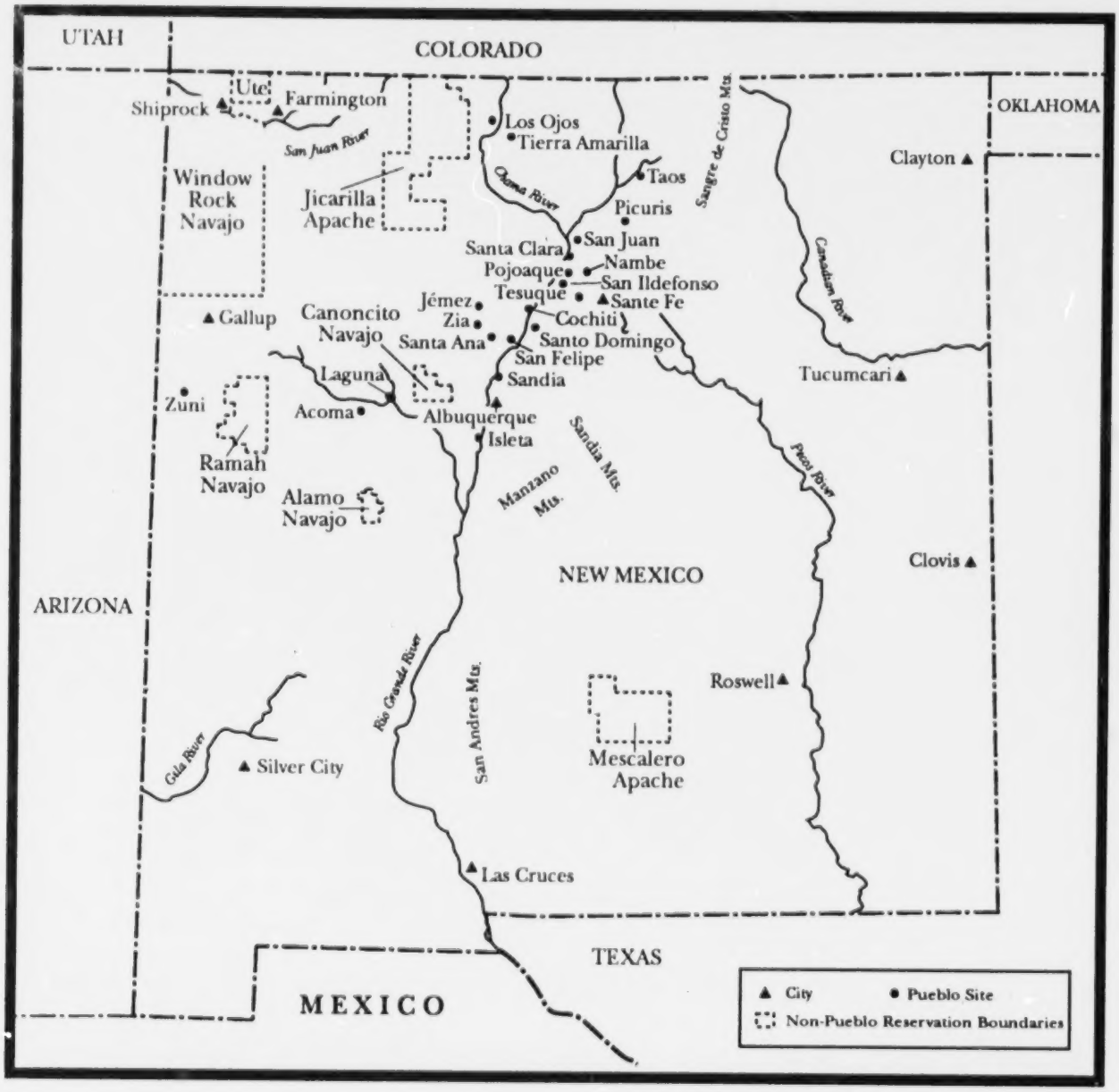


Music Stage





New Mexico



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How Pueblo Pottery is Made

VISIT

the Pueblo potters

Frances Naranjo Dennis
Madelyn Naranjo
Ada Suina
Priscilla Vigil

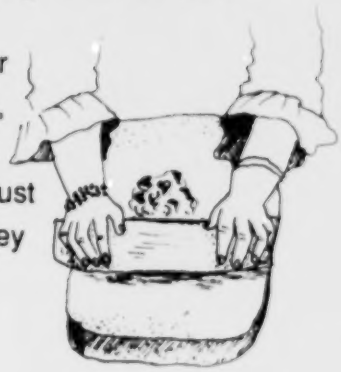
ASK the potters

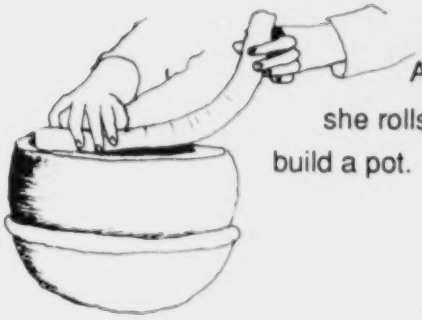
- How did they learn their art? When? From whom?
- Do the shapes and patterns of their pottery have meaning like words on a page?
- Find a wedding jar. How are these jars used during a wedding ceremony?

ALSO

Meet Felipe Ortega, and Carolina Paz, potters who are also at the Festival. How does their pottery compare with that of the Pueblo Indians?

To begin, family members dig for clay. After they have collected enough, they remove the pebbles and grind the clay until it is soft and fine. The clay must not be too fine in texture, though, so they mix it with sand.





After the potter prepares the clay, she rolls it into coils, which she uses to build a pot.

Then she scrapes and shapes the sides until they are thin, even, and in the desired shape. Once the pot is built, it is placed in the shade to dry.

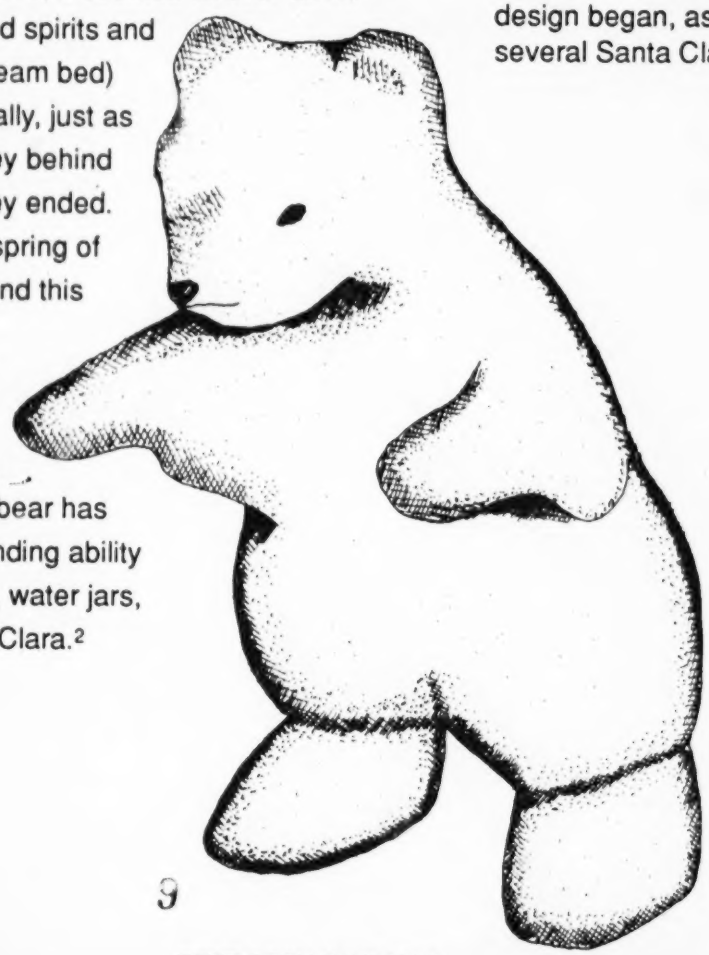
Then the potter applies a layer of soft clay to make the surface smooth for painting. When this is dry, she polishes the new surface with a smooth pebble until it is shiny.

Now the women are ready to paint their pots. Using brushes made of stiff yucca leaf and colors made from mixing water with crushed plants and minerals, they create designs appropriate to the village they live in. The Santa Clara Pueblos create their unique shiny black pottery by smudging the whole pot with smoke.

After all the finishing touches have been made, the potters bake the pots in an outdoor furnace they have built. Finally, the pots are ready to be used.[1]

How the Bear-Paw Design Began

A long time ago, in a dry, hot summer, the crops were wilting and the people were thirsty. The river carried no water. Each day the people of the village became more worried. The dance for rain was held, and the wisest elders called upon the spirits for relief. And then, when desperation was becoming intense, a shout was heard. "Come see, a bear is coming to the village." Sure enough, down through the canyon from the mountains came a wise old bear, alone and unafraid. Although the people were very hungry, they did not kill the bear. It was not the right time, and sacred preparations for a hunt had not been made. So everyone watched and waited as the bear, carefully, walked on through the village. No one could understand, except the eldest wise man. He called the people together and told them the bear wanted them to follow him. So slowly did he move, it seemed forever as he ambled past the mesa of departed spirits and started up a small arroyo (dry stream bed) back towards the mountains. Finally, just as the sun was setting, and the valley behind them turned blood red, the journey ended. The bear had led them to a little spring of cool, fresh water. No one had found this spot before, because the thirsty sands drank the moisture before it could get very far. The bear continued on his way. The village had been saved. Since then, the bear has been remembered for its water-finding ability with his paw print on storage jars, water jars, and mixing bowls made at Santa Clara.[2]



Motifs of Pottery

A motif is a shape, line, or color that stands out and often means something. Pueblo Indians put motifs on their pottery to make it beautiful and to represent important ideas. Many Pueblo designs symbolize water, a vital resource in the dry areas in which Pueblo Indians often live. The bear paw – a motif which is made by the Santa Clara Pueblo – is stamped on their large clay jars to signify rain. Opposite is a version of the story of how the bear paw design began, as told by several Santa Clara Potters.

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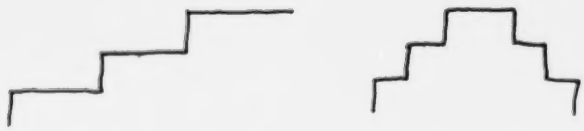
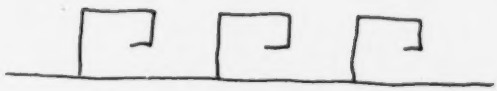
Motifs of Santa Clara Wedding Jars

Bear and claw prints of the bear bring good luck.

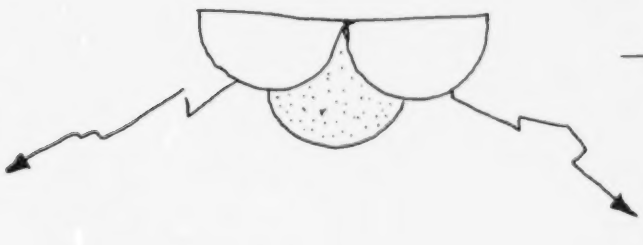


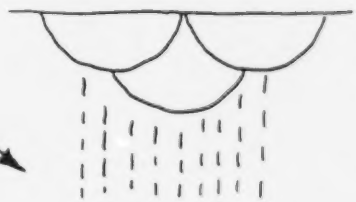
The Mountain Steps represent the mountains that surround the Santa Clara Community.



Water symbols.

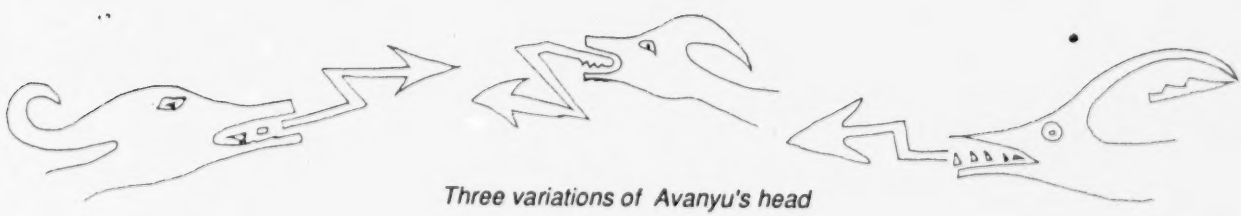
Lightning





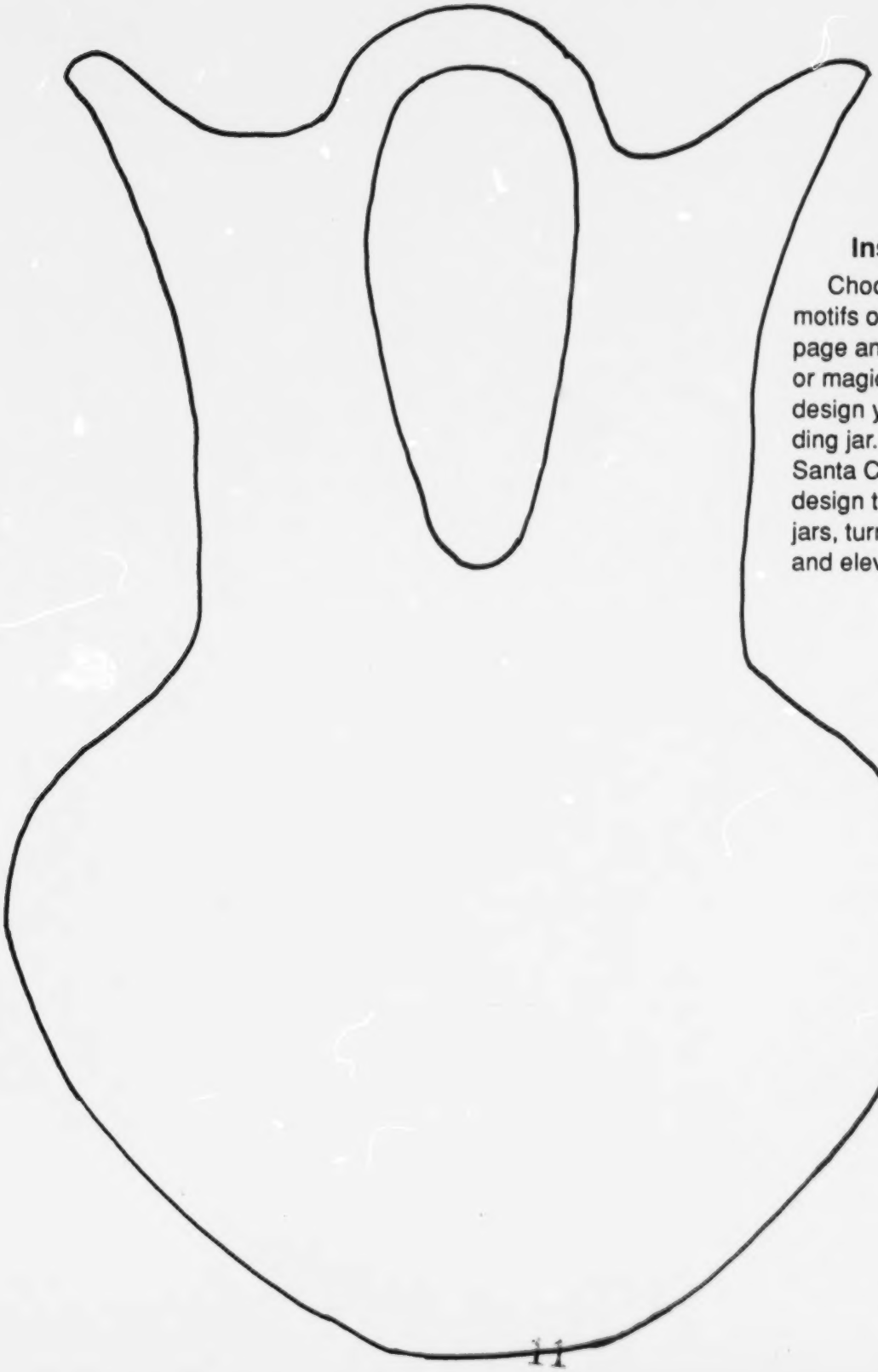
Cloud and lightning designs, like the serpent, are for bringing rain.

With its jagged, pointy tongue and its wavy body, "Avanyu" the Water Serpent represents lightning and waterways. Potters use it as a symbol of gratitude for rain, which brings fertility and abundance to the arid climate of New Mexico. The serpent also loosens the ground to prepare it for planting.



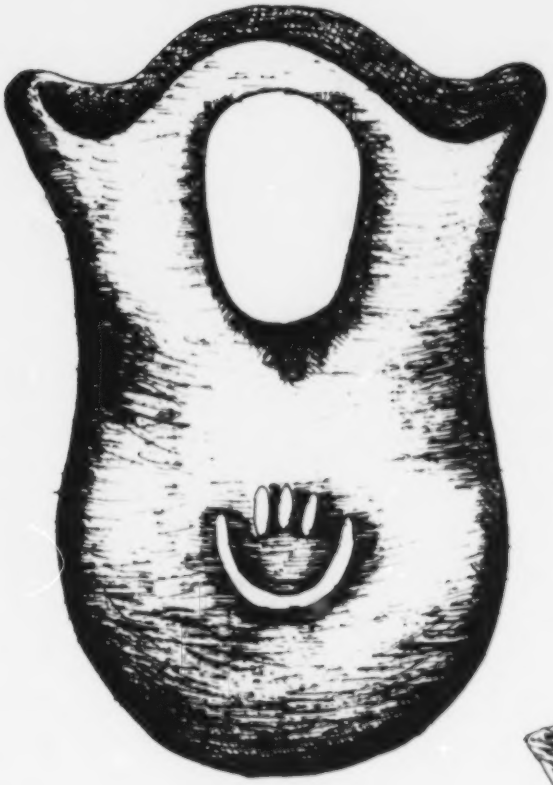
Three variations of Avanyu's head

Design your own wedding jar



Instructions

Choose from the motifs on the opposite page and using pencils or magic markers design your own wedding jar. To see how Santa Clara potters design their wedding jars, turn to pages ten and eleven .



12

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13

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VISIT

the Adobe Church

FIND

the individual adobe bricks in the walls and the wooden beams in the ceiling.

ASK

the Adobe Builders

- Why is the outside of the building plastered?
- What makes an adobe house beautiful?
- Would an adobe building stand in the Washington, D.C. climate?

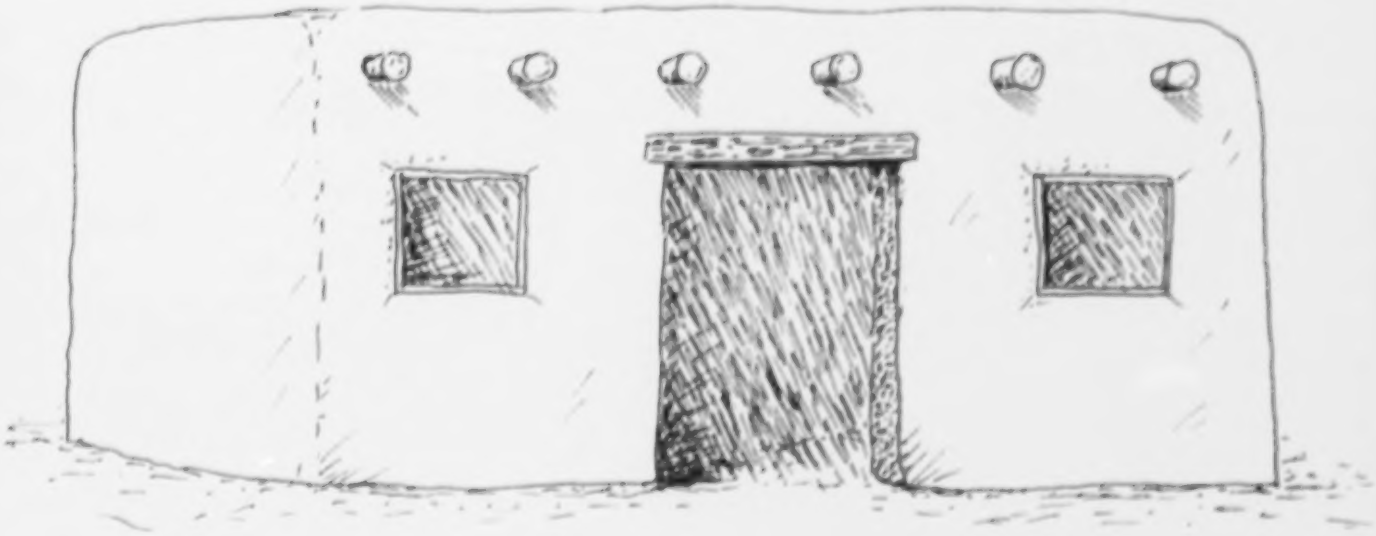
Adobe: Architecture from the Earth

by Sara Otto-Diniz

Using mud, clay, and straw, many people in New Mexico create a mixture called adobe, which they use to build the walls of their homes. The roofs, which are flat, include other locally available materials as well. Roofs may be built up of four layers: a horizontal wooden beam that lays across the width of the building; young tree branches that lay across the length of the building; a mat of willow branches coated with adobe, and; a final covering of earth.

In the past, an entire community joined together to construct new buildings. Men built the walls and raised the roof beams, while women plastered the outside with adobe, whitewashed the inside, and packed down the roof materials with their feet.

New Mexican adobe architecture is a conservation-oriented artistic style. The materials needed for adobe brick are readily available. Adobe is also energy-efficient because it stores and releases natural heat from the sun, keeping buildings cool during the hot days and warm during the cool evenings. The challenge of the dry, arid landscape of New Mexico has forced the people who live there to become true partners with their environment. We can learn a great deal from their architectural style as we try to tackle environmental challenges of the future.



Building with Adobe

Making the adobe bricks:

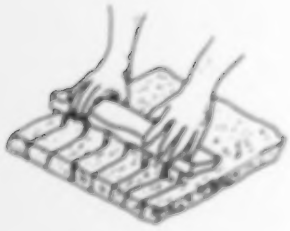
1. Make combs out of the wooden strips by hammering nails at 1-inch intervals on one and at 1/2-inch intervals on the other.
2. Roll a slab of clay that is about 3/4 of an inch thick, 8 inches long, and 11 inches wide.
3. Score the clay. Scoring means making straight lines or repeated patterns of dots or holes. Do this by drawing the 1-inch interval comb across the clay in one direction, and then making lines with the other comb at right angles to the first, creating small rectangular pieces of clay. Pry these adobe bricks apart with a plastic knife. Keep the bricks moist under plastic or a damp towel until you are ready to work with them.

Materials

- clay
- a rolling pin
- newspapers to work on
- plastic knife
- a cup of water
- 2 wooden strips which are 11 inches long and 1/4 of an inch thick
- 18 headless nails 1.5 inches long
- cardboard for a base
- sticks and twigs

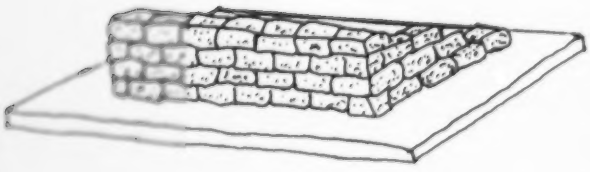
Construction of Adobe House

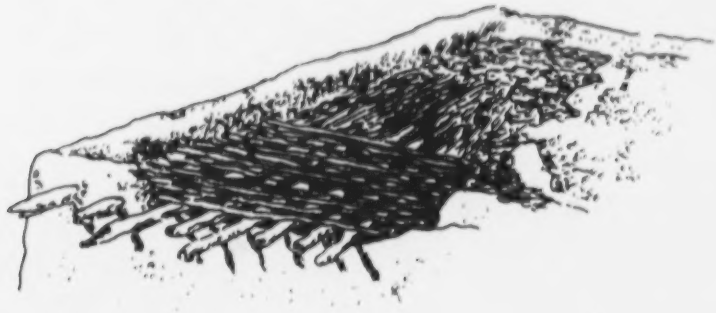
1. Roll a slab of clay that is about 3/8 of an inch thick, 4 inches long, and 8 inches wide. This is for the floor of your house.



2. To set the first layer of bricks, moisten one edge of the floor with water to make slip (watery clay). This will serve as mortar. Score the moistened edge with your finger nail (but don't cut all the way through). Then moisten and score the adobe brick (without cutting all the way through) and place it on the base. Continue to place bricks next to each other all around the base, being careful to moisten and score the adjoining sides of the bricks. Leave a space for the doorway.

3. Place the second layer of bricks on top of the first, laying them over the places where the bricks on the first layer connect. After completing the second layer, lay the third, fourth, etc., until the wall stands approximately 6 inches high. Leave window spaces as desired.





4. To construct the layered roof, use sticks and twigs. First, place strong sticks across the width of the building and allow the ends to stick out over the walls. Add twigs at right angles to the sticks. Next, cover the twigs with a layer of grass. Finally, smear a thin layer of clay over the whole roof.

5. Dry your house in the sun.[5]

Hispanic-American Sheep Culture

VISIT

the weavers and the sheep

ASK the weavers

- What are the steps involved in making a blanket out of sheep's wool?
- Why did they choose those colors and how do they prepared the dyes?
- How are Navaho Indian and Hispanic looms and blankets similar? Different?
- What colors are the weavers using?

La Tierra Amarilla, located in northwestern New Mexico, was a large section of land given to Spanish settlers by the Mexican government in 1824, when the area was under Mexican rule. The Spaniards and their descendants built many small villages here, and the land was used for sheep pasturage.

Soon after the area became part of the United States in 1848, English-speaking settlers ("Anglos") began to move onto the land. U.S. laws then favored Anglos over Hispanics, who soon began to lose ownership of the land. By the 1920s, most of the Tierra Amarilla was controlled by Anglo ranchers. The loss of land meant a loss of livelihood and self-esteem for Hispanics in the area. Many small Hispanic villages were completely abandoned, as whole families moved to larger cities in search of work.

Within the past two decades, however, this has changed. Small groups of Hispanics have returned to their traditional sheep-grazing lands. A sheep cooperative (an organization owned by and operated for the benefit of those using its services) called Ganados del Valle formed in 1983 in Los Ojos, a small village near Tierra Amarilla. With the help of Maria Varela, a specialist in rural development, Ganados started a Churro sheep-breeding project to revitalize the strain of sheep originally brought by the Spanish. The cooperative also established a local general store, developed a medical clinic, and founded Tierra Wools—a cooperative of weavers, dyers, and spinners which uses the traditional Hispanic loom. Although times remain difficult for the local sheep herds, the community is beginning to revive and grow.[6]

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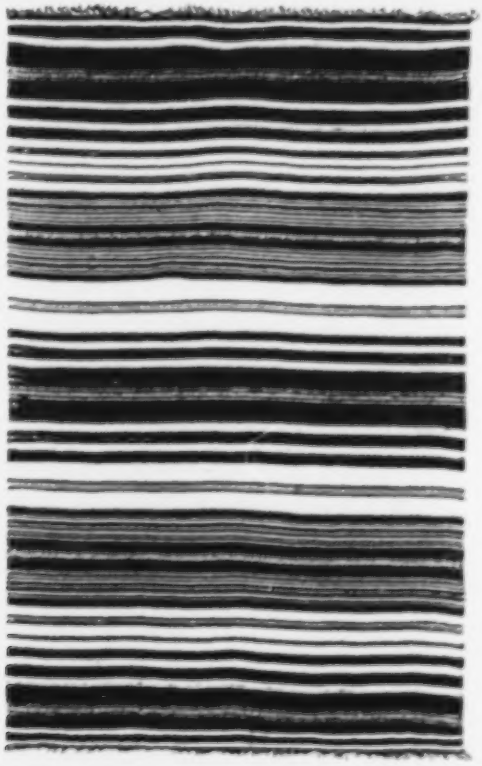
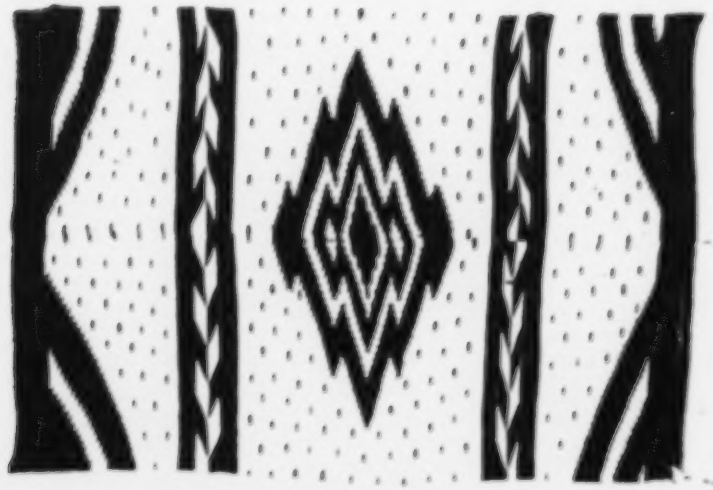
The Rio Grande Blanket

The Rio Grande blanket has been woven in villages and ranches along the Rio Grande river, such as Los Ojos, for more than 300 years. The blankets are worn around the shoulders during the day and used for bedding at night. Below are examples of Rio Grande[14] Blankets.



Bands and Stripes

Bands and Stripes with Designs



Design-Dominant

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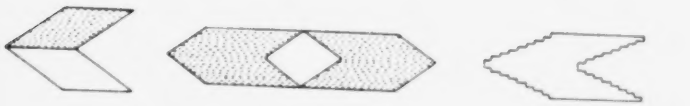
Design a Rio Grande Blanket

Materials
Pencil
Eraser
Ruler
Colored pencils

With your pencil, design your own blanket using any combination of the motifs. Use contrasting "yarns" (colors) for the blanket. You can use colors like those that come from natural dyes, such as white, tan, brown, grays, black, indigo blue, red, soft greens, yellows, golds and rich red-brown. You may also try colors like those that come from synthetic dyes, such as hot reds and pinks, blue-green, purple, deep orange, turquoise, and gold.[7]



Chevron

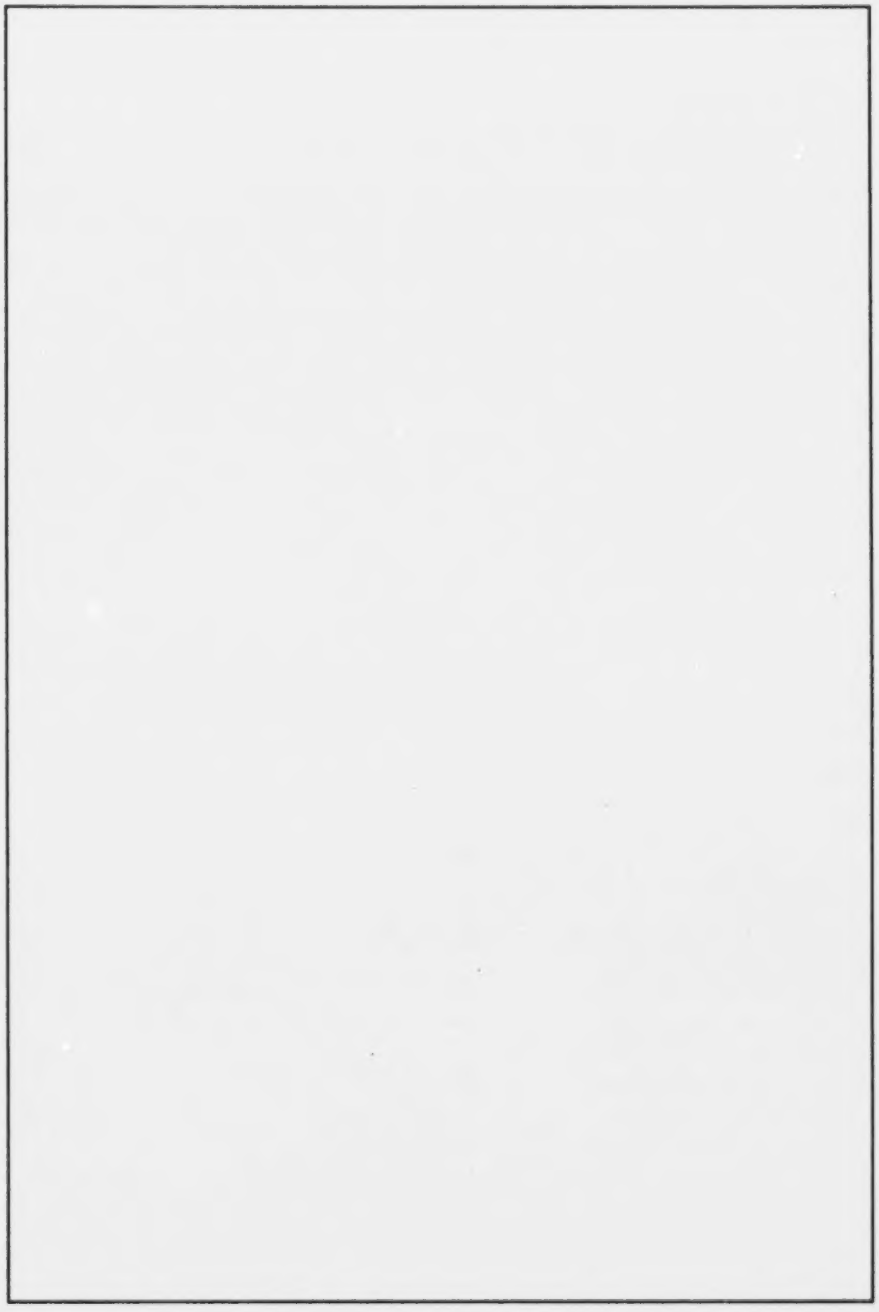
Diamond

Zigzag

Sawtooth line

Double Sawtooth

Diamonds



21

VISIT

Mr. Sandoval, a tinworker

ASK Mr. Sandoval

- What patterns is he stamping?
- How does he choose which patterns to use?
- What tools is he using?
- What is the most difficult aspect of his work?

Tinwork

by Judith E. Lokenvitz

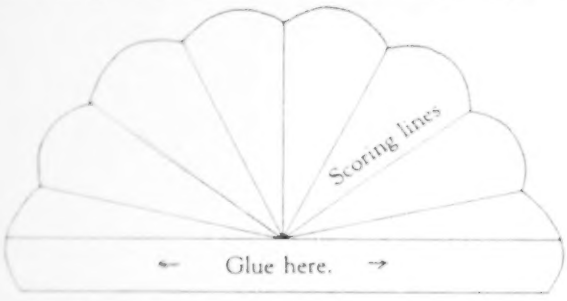
In 1821, the Sante Fe Trail opened a route for trade between the United States and northern Mexico. As U.S. goods flowed westward along the trail, Hispanic settlers welcomed the new supplies. After 1850, when the area became the U.S. territory of New Mexico, items moved westward at an even faster rate.

Among these goods were lard and lamp oil, both of which arrived in large tin containers. When the tin boxes were empty, *hojalateros* (tinsmiths) cut out pieces and soldered them together to make useful and decorative objects for their churches and homes, such as candleholders, frames for prints and mirrors, containers, and small boxes. Tinsmiths working today continue the tradition of the 19th-century hojalateros. They cut sheets of tin with shears, stamp patterns into the tin with iron or steel punches, and make decorative lines with a sharp-edged tool. When the design is complete, they join the pieces together with solder, a melted mixture of lead and tin.

A Tinwork-Type Picture Frame

1. Draw an 8 x 10-inch rectangle on the poster board. Cut it out carefully with sharp scissors.
2. Draw a 4 x 6-inch rectangle inside the larger one. Leave a 2-inch border on all sides.
3. Carefully cut out the interior rectangle with sharp scissors. Cut just to each corner; do not go beyond.

Luneta



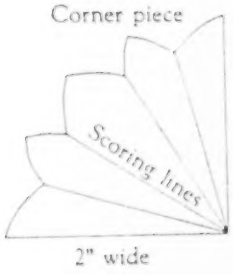
4. On a scrap of poster board, draw a luneta (the scalloped piece for the top) that is 5.5-inches wide. Cut it out.
5. Create a design on the frame's 2-inch border. Use a ruler, dull pencil, orange stick, or compass point to make straight lines or repeated patterns of dots or holes. This is called scoring. Place the magazine under the poster board to make a deeper line. You may wish to experi - ment on a piece of paper before making designs on the border.

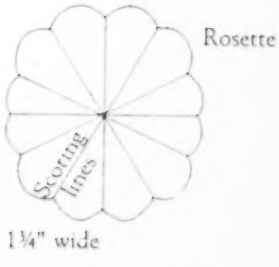
Common scoring patterns

6. Repeat some of the border designs on the luneta.
7. On scraps of poster board, redraw the patterns of birds, rosettes (ornaments resembling flowers), or corner designs in the sizes shown. Cut them out, then make lines and dots in the same patterns as those used on the border and luneta.

Materials

- 1 sheet (about 18" x 25") silver poster board (available at art supply or craft stores)
- scraps of wallpaper, wrapping paper, or marbled paper
- 8" x 10" piece of card- board
- 6" piece of string or cord, pencil, ruler, scissors, dull pencil or orange stick, compass, old magazine, glue or glue stick, hole punch



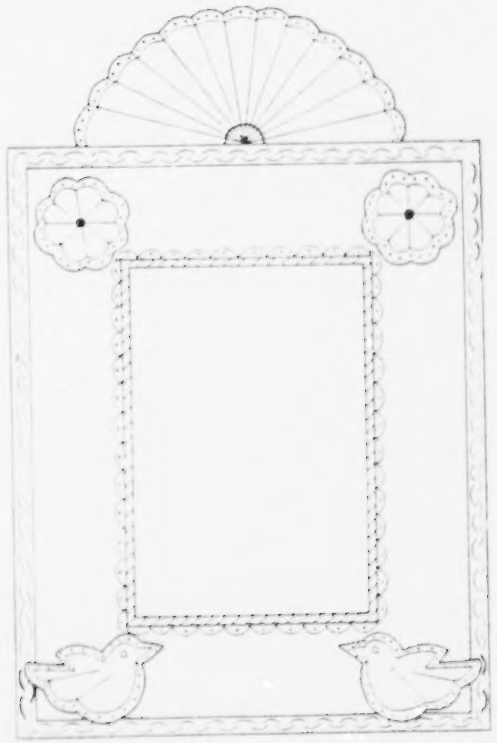


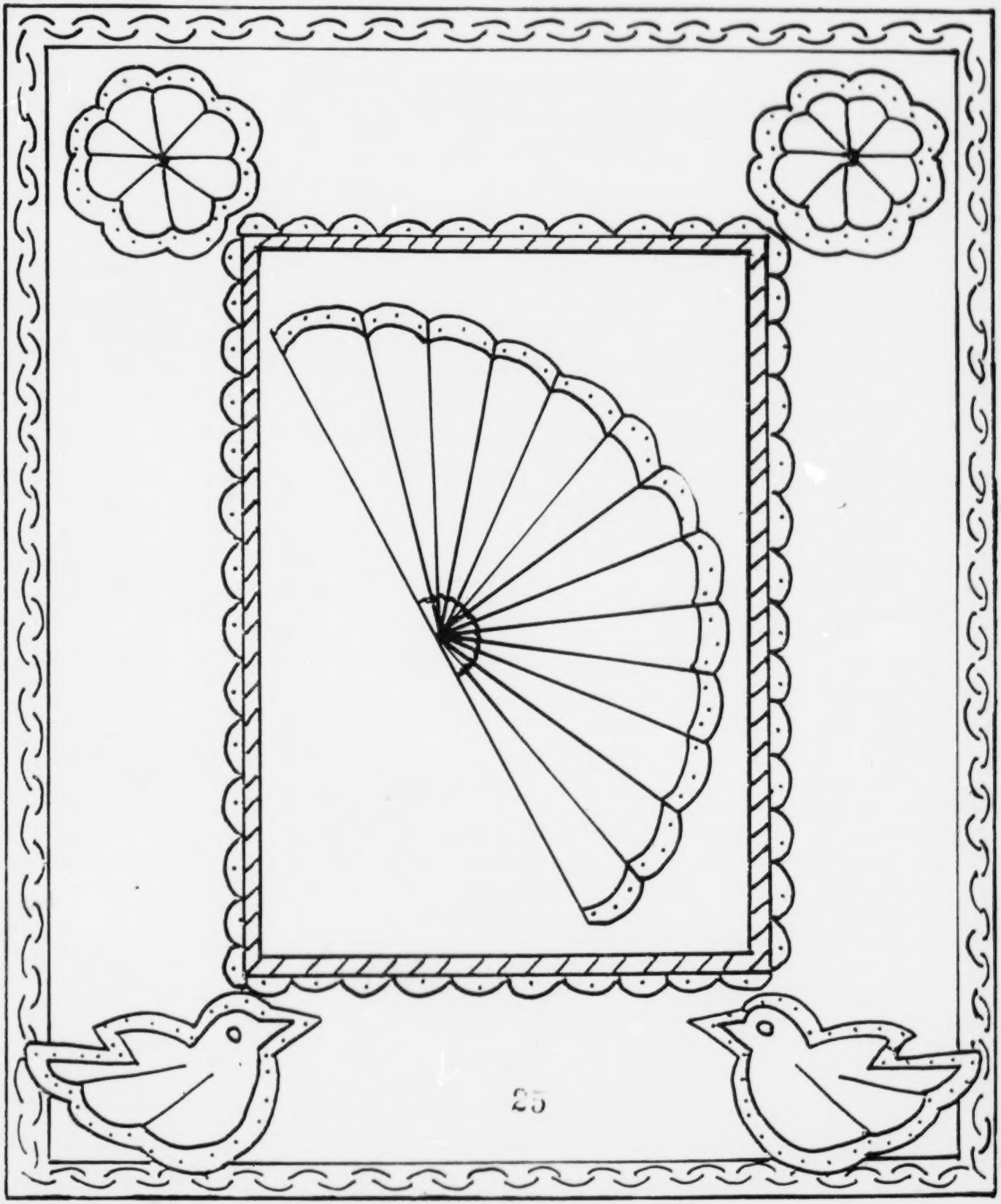
8. Glue the birds, rosettes, or corner designs to the front of your frame, then glue the luneta to the back of the top of your frame.

9. Draw a 7 x 9-inch rectangle on a piece of wallpaper, wrapping paper, or marbled paper. Cut it out, then glue a small photo or illustration to it. Glue the front of the background to the back of the frame, so that the artwork shows through the opening. If your artwork is large enough, glue it directly to the frame.

10. Use the hole punch to make two holes at the top of the cardboard backing, 3 inches from either side. Thread the string or cord through theholes and tie the ends together. You can use this to hang your picture.

11. Glue the cardboard backing to the back of your artwork or background paper. Your picture is ready to hang.[4]





Cooking at Cochiti Pueblo
by Elizabeth Taliman

FIND
the hornos

ASK

the Cooks

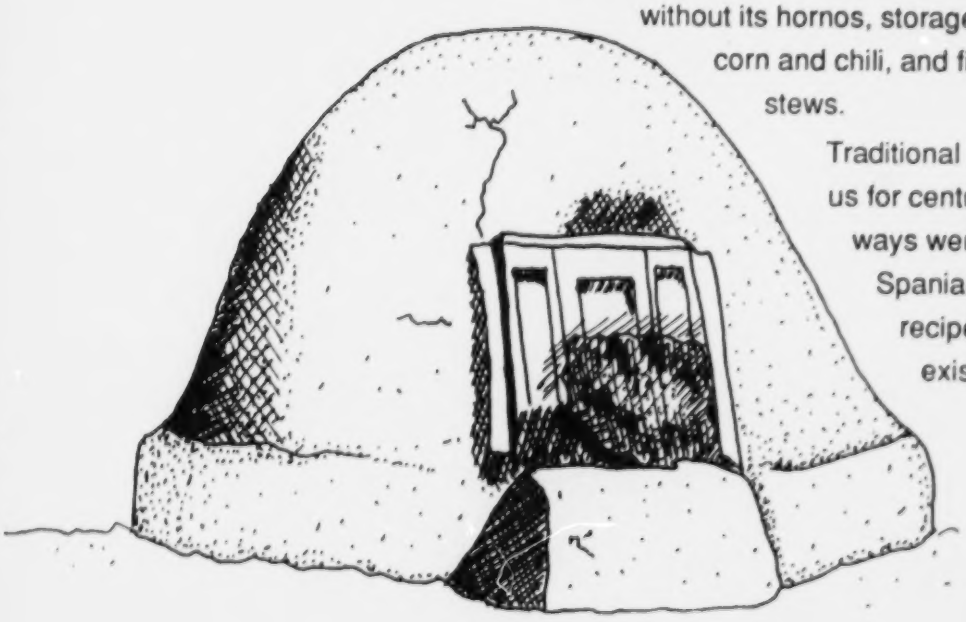
- ✿ When are the outdoor ovens used and why?
- ✿ What are their children's favorite foods?

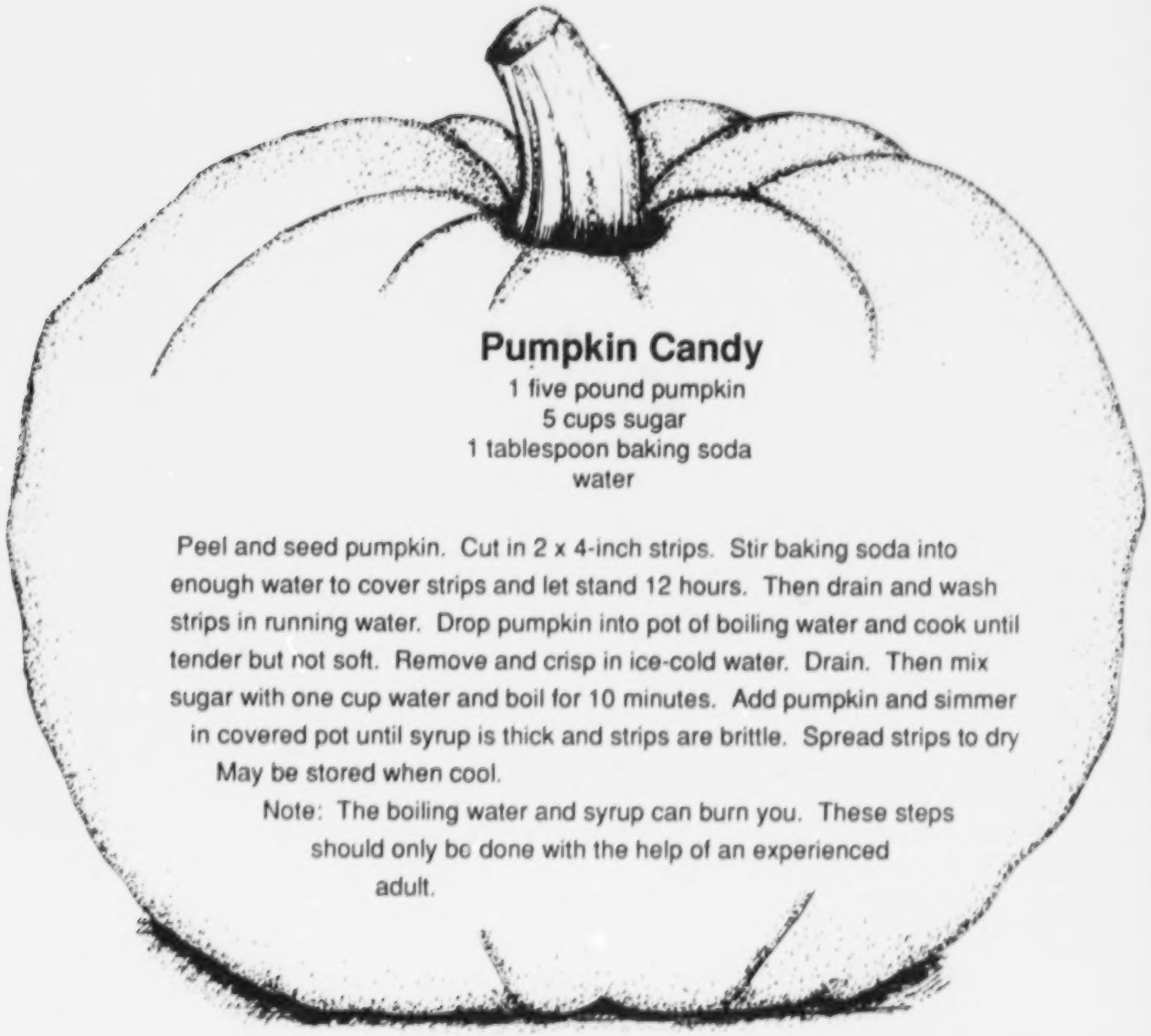
My people harvested a variety of crops from land that was often dry and arid. In the early days, they grew corn, melons, pumpkins, beans, peppers, and squash. Women would become skilled at cooking these foods. For example, they knew more than 40 ways to prepare corn, ranging from making stews with cornmeal to baking kernels scraped fresh from the cob.

Food is sacred to the people of Cochiti, as it is to other Native Americans. Dances celebrating sources of food, such as the Buffalo, Deer, and Corn dances, have been an important part of Indian ceremonies for centuries. Prayers also reflect the value of food in our daily existence. When food is taken from the earth, a little is always given back to the spirits of the fire or of the earth, so that the spirit world will have the same food that we are having here on earth. Thus we thank the spirits for helping to raise the harvest. Ceremonies reflect the value of food as well. Women gather for several days to bake breads, cookies, and pies outside in the hornos (Indian ovens) for feast days or other ceremonial occasions.

Food is, then, very important to us. No home is complete without its hornos, storage rooms, metates for grinding corn and chili, and fire pits for cooking meats and stews.

Traditional recipes have remained with us for centuries. Many different food-ways were also introduced by the Spaniards. Therefore, a variety of recipes and methods of cooking exists within our pueblo.





Pumpkin Candy

1 five pound pumpkin
5 cups sugar
1 tablespoon baking soda
water

Peel and seed pumpkin. Cut in 2 x 4-inch strips. Stir baking soda into enough water to cover strips and let stand 12 hours. Then drain and wash strips in running water. Drop pumpkin into pot of boiling water and cook until tender but not soft. Remove and crisp in ice-cold water. Drain. Then mix sugar with one cup water and boil for 10 minutes. Add pumpkin and simmer in covered pot until syrup is thick and strips are brittle. Spread strips to dry May be stored when cool.

Note: The boiling water and syrup can burn you. These steps should only be done with the help of an experienced adult.

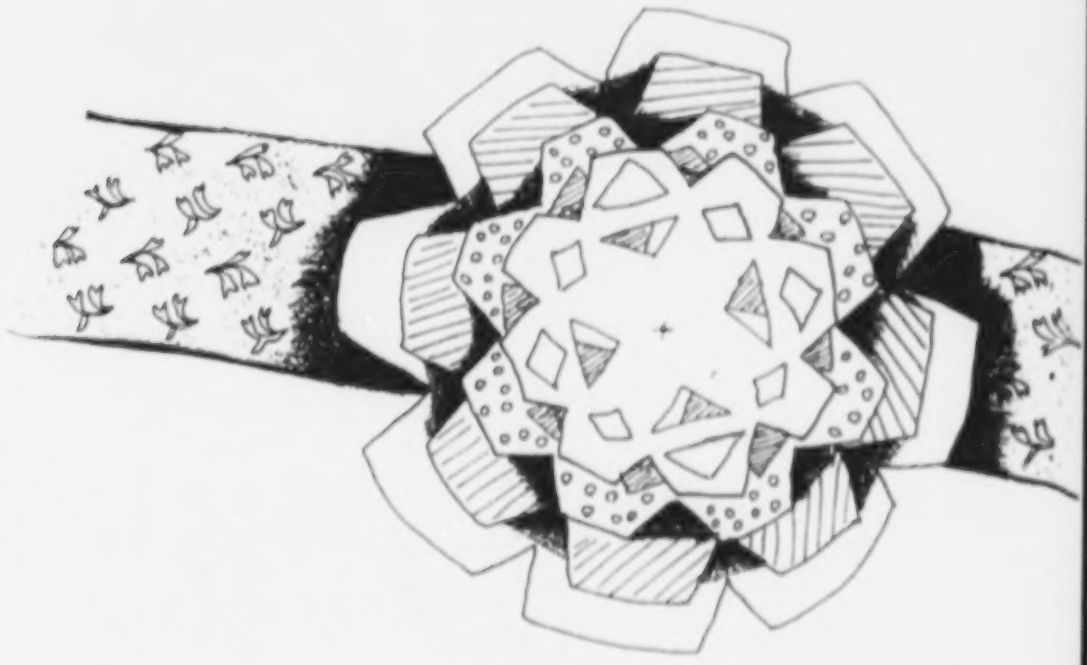
Ramilletes de Papel

(branches of paper)

by Debbie, Loretta, Estrellita, and Roan Carrillo

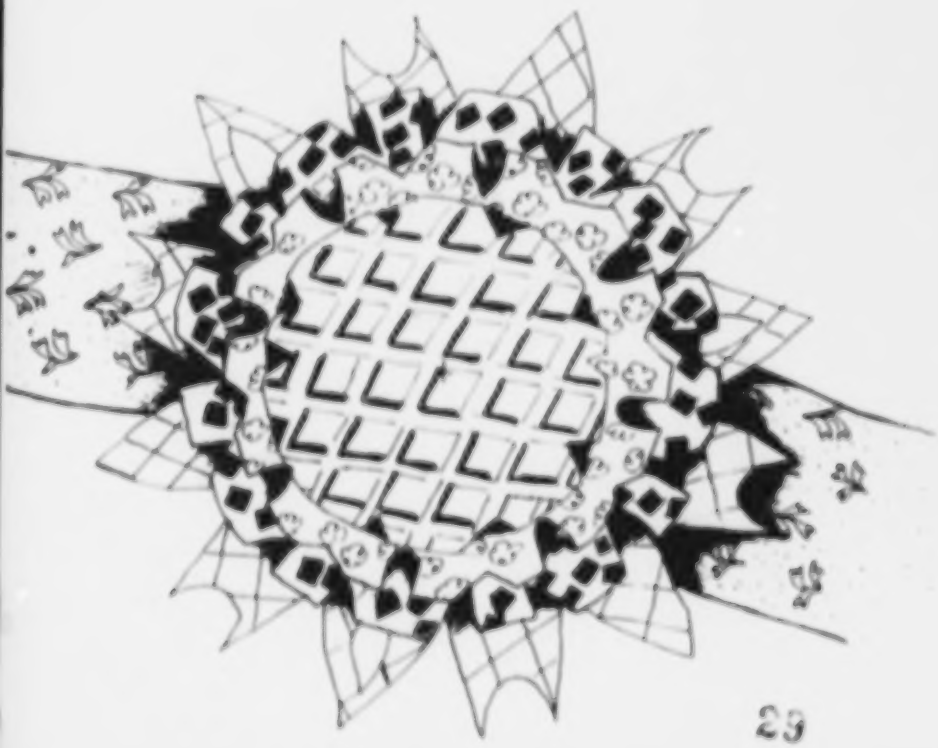
Altar ornaments have a long history in New Mexico. People have been placing fresh branches, flowers, vines, and wreaths on the altars and holy places of their religions since prehistoric times (before written accounts). Fresh plants are only readily available for making ornaments in New Mexico from May through early fall, because the winters and springs are too cold. During the other months of the year, people have made ornaments using whatever they have on hand, such as straw, feathers, shells, wool, and gourds.

More recently, people have made ornaments out of paper. These ramilletes de papel have been used by Hispanics not only to decorate altars, but also doorways, tables, and other places as well. You can make a ramillete by following the instructions below. Be sure to let members of your family participate, for the construction of ramilletes has traditionally been a family activity.



Constructing your own Ramillete

1. Trace three to four sizes of circles on the scrap-paper using the tubs, lids, or cardboard.
2. Fold each circle in half two times so that it is divided into four wedges.
3. Take scissors and cut designs on the edges. You can make serrated edges, diamonds, curves, squares, or anything else you can think of.
4. Stack circles on top of each other with the largest at the bottom and the smallest on top (like flower petals.) Sew, glue, or staple them together onto the 3 to 5 foot strip or branch. The flowers should be 8" apart from center to center, and there should be five per branch.
5. Use the ramillete to decorate doorways, tables (hang over the corners of tables, especially on feast or wedding days), or anything else you want to adorn.9



Materials

- For the branch, you may use strips of cloth, ribbon (plaid, checkered, or solid, but not shiny), or brown paper which are 1" wide and 3 to 5 feet long.
- For the flowers, you may use colorful scrap-paper cut out from magazines or wallpaper samples
- safety scissors
- needle and thread or glue
- pencil
- circular butter tubs, jar lids, or pieces of cardboard with different diameters (the largest should not be bigger than 5 inches)

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[4] Judith E. Lokenvitz. *"Hojalateros,"* in Cobblestone's August, 1991 issue: *America's Folk Art*, ©1991, Cobblestone Publishing, Inc., 7 School Street, Petersborough, NH 03458. Reprinted with permission of the author and publisher.

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[6] This information was provided by Kellen Kee McIntyre, a PH.D. candidate in Spanish colonial art history at the University of New Mexico. "Rio Grande Blankets: Late Nineteenth-Century Textiles in Transition," an exhibition curated by McIntyre, will run from August 30 through December 20 at the University of New Mexico Art Museum. A book of the same title is being published by Adobe Gallery Publishing, Albuquerque, New Mexico.

[7] Museum of International Folk Art. *Spanish Textile Tradition of New Mexico and Colorado*, pp. 32, 68, 80-81, 90. Museum of New Mexico Press: Santa Fe, 1979. Reprinted with permission of the publisher.

[8] Phyllis Hughes, ed. *Pueblo Indian Cookbook: Recipes from the Pueblos of the American Southwest*. Museum of New Mexico Press: Santa Fe, 1981. Reprinted with permission of the publisher.

[9] Information about ramilletes was taken from an interview with Charles Carrillo.

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